

## **JEANERETTE, LOUISIANA**

# **HISTORIC PRESERVATION DISTRICT DESIGN GUIDELINES**

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**PRESERVATION PLANNERS**

**NASHVILLE, TENNESSEE**

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## Table of Contents

<b>Intent and Purpose.....</b>	<b>1</b>
<b>A Brief History of Jeanerette.....</b>	<b>3</b>
<b>Design Guidelines.....</b>	<b>6</b>
<b>Commercial Building types.....</b>	<b>8</b>
<b>Guidelines for Historic Building Components.....</b>	<b>11</b>
Architectural Details.....	11
Awnings.....	12
Brick/masonry.....	13
Cast iron/metal.....	16
Entrances and Doors.....	17
Fire Escapes.....	19
Gutters and downspouts.....	20
Lighting.....	21
Paint.....	22
Roofs.....	24
Signs.....	25
Storefronts.....	27
Windows.....	28
<b>Guidelines for New Construction.....</b>	<b>31</b>
In-fill.....	31
Decks.....	34
<b>Guidelines for Site Features.....</b>	<b>35</b>
Streetscape elements.....	35
Parking lots.....	36
Utilities.....	37
<b>Guidelines for Moving Buildings &amp; Demolition.....</b>	<b>38</b>
<b>Residential Architectural Styles.....</b>	<b>39</b>
<b>Guidelines for Historic Residential Building Components.....</b>	<b>42</b>
Architectural Details.....	42
Awnings.....	43
Chimneys.....	44
Entrances and Doors.....	45
Foundations.....	47
Lighting.....	48
Paint.....	49
Porches.....	51

Porch stairs and railing.....	53
Roofs.....	54
Siding.....	56
Windows.....	58
Wood.....	62
<b>Site Features.....</b>	<b>64</b>
Fences and Walls.....	64
Ground Surfaces.....	65
Outbuildings.....	67
Modern Conveniences and Codes Requirements.....	68
Signs.....	69
<b>Guidelines for New Additions.....</b>	<b>70</b>
New Additions.....	70
Decks.....	71
Ramps.....	72
<b>Guidelines for New Construction.....</b>	<b>73</b>
<b>Guidelines for Demolition.....</b>	<b>74</b>
<b>Appendices</b>	
Appendix A: The Secretary of the Interior’s Standards for Rehabilitation.....	76
Appendix B: Basic Maintenance Advice.....	77
Appendix C: Definitions and Terms.....	80
Appendix D: Suggested Bibliography.....	91
Appendix E: Federal and State Credits for Rehabilitation.....	92
Appendix F: Resources.....	95

## Introduction

The *Jeanerette Historic Preservation District Design Guidelines Manual* is intended to provide specific criteria for appropriate rehabilitation work, new construction, and demolition for property owners in the Jeanerette Historic Preservation District. Design guidelines assist property owners in maintaining and enhancing the appearance of their properties, keep up property values, and improve the livability of historic areas. Design guidelines help property owners understand the value and methods of preserving and maintaining the essential character of their property and methods for preservation and appropriate maintenance.

In order to provide an oversight role to administer design guidelines, the City of Jeanerette created the Jeanerette Historic Advisory Commission (Commission) in 2002. The goal of the Commission is to protect, enhance, and perpetuate Jeanerette's historical identity through stewardship of the structures within the Jeanerette Historic Preservation District. The Commission promotes the continued active use of buildings and encourages the protection of architectural features of the buildings' facades. To that end, the *Jeanerette Historic Preservation District Design Guidelines* are intended to recommend specific criteria for alterations, construction, and demolition.

The role of the Jeanerette Historic Advisory Commission includes:

- To advocate: encourage historic preservation through partnerships with schools, churches, Chamber of Commerce, civic groups, and merchants' associations;
- To designate: Maintain an inventory of historic properties, assist property owners with designation on the National Register of Historic Places, and recommend historic ordinances to City Council;
- To advise: review proposals for exterior changes to properties within the Historic District and issue Certificates of Appropriateness for approved proposals;
- To facilitate: provide property owners assistance with investment tax credits, invite them to public meetings, and make design guidelines available to the public.

The Historic Advisory Commission supports its mission of stewardship through these guidelines, providing information on recommended rehabilitation, new construction and streetscape improvements. The guidelines include real examples from within the historic district to assist property owners in identifying architectural styles and components. Design guidelines are intended to help property owners with decisions about maintaining and enhancing the appearance of their properties, as well as provide the city of Jeanerette with a framework for evaluating proposed changes. In this context, the guidelines are a useful tool for encouraging the preservation of significant resources through a concerted effort of private and municipal participation. Design guidelines help property owners understand the purpose, the proper methods, and the private and public benefits of preserving and maintaining the historic character and architectural integrity of their property.



*The Historic Advisory Commission partners with groups such as the Chamber of Commerce to promote commercial development and tourism in the downtown historic district.*



## Intent and Purpose

At the core of historic preservation is the reinforcement of community. Without a formal mechanism for preservation, Jeanerette's character in 10 or 20 years would be uncertain. Design review guidelines demonstrate a clear commitment, purpose, and blueprint for ongoing community evolution and help to protect Jeanerette's unique identity. Through following design guidelines, property owners gain assurance that their investment will be protected and the district will improve.

## Why Preserve?

### *Historic Preservation Promotes Quality of Life*

Through historic buildings and landscape, a community differentiates itself from any other place. Historic buildings often house cultural offerings like museums, theaters, and libraries. The quality and condition of buildings and landscape speaks volumes about a community's self image; well-maintained and unique historic sections make a place more inviting to visitors and improve life for its residents.

### *Historic Buildings Often Last Longer than New Ones*

The materials and construction of many buildings constructed in the last 50 years is so poor that their improvement and continued use is often not justifiable. Buildings constructed before 1960 have greater sustainability and, after rehabilitation, may outlast new buildings.

### *Historic Preservation Supports Taxpayers' Investments*

Allowing downtown and working neighborhoods to decline is financially irresponsible. Jeanerette has invested in infrastructure like sidewalks, lights, water and sewer lines, telephone and electrical service, gutters and curbs, and roads and streets. Continuing to use existing neighborhoods and infrastructure instead of expanding outward lessens the pressure on Jeanerette and its residents to expend more money, burn more gas, and develop more land. Commitment to revitalize and reuse historic neighborhoods is among local government's most effective acts of responsibility.

### *Historic Preservation Creates Jobs*

Rehabilitation and revitalization projects create thousands of construction jobs annually, and historic preservation creates more jobs than new construction. In a typical new construction project, about half of the expenses are for labor and half for materials. In a rehabilitation initiative, between 60 and 70 percent of expenditures are usually for labor. Because labor is often local, the economic benefits are felt within the community, once when salaries are collected and again when they are spent. Supplies are also likely to be purchased locally for rehabilitation projects, whereas they are typically brought in from outside for new construction.

### *Historic Preservation Increases Property Values*

Neighborhoods within National Register historic districts tend to have higher property values than adjoining neighborhoods not designated as historic, even when the adjoining neighborhoods have similar architecture and landscape. This is especially pronounced in districts which also have an overlay of historic district zoning and design review. Nationally, studies consistently illustrate that National Register listing and historic overlays benefit homeowners by creating higher property values.

### *Historic Preservation Attracts Visitors to Cities*

Heritage tourism, which focuses on historic areas and sites, is one of the rapidly growing segments of the tourism industry. The quality and quantity of the historic architecture in Jeanerette provides opportunities to enhance tourism by promoting rehabilitation that supports historic identity and reinforces historic character, making it of interest to visitors. Heritage tourists tend to stay longer and spend more than other types of tourists, bringing economic benefit to merchants in the communities they visit.

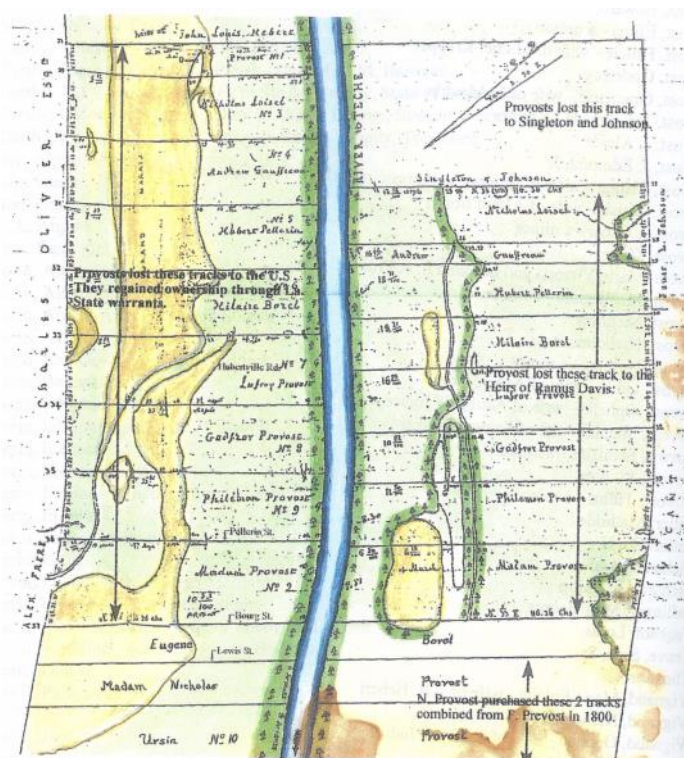
### *Historic Preservation Benefits Property Owners*

Design guidelines help to ensure that owners' investments in a historic area are protected from inappropriate new construction, remodeling, or demolition. Because the value and character of each property is influenced by the actions of its neighbors, design review helps protect the overall value and character of a neighborhood by providing consistent and proven guidance for treatment of properties. Income-producing properties listed on the National Register of Historic Places are eligible for a 20 percent federal tax credit. In Louisiana there are also state tax credits for the rehabilitation of both income-producing properties as well as private residences. Specific information on the available tax incentives are located in the appendix.



## A Brief History of Jeanerette

Prior to European settlement, this area of southern Louisiana was home to two native peoples, the Attakapas and the Chitimacha. Settlers migrated here beginning in the late eighteenth century. Among the earliest settlers were Nicholas Provost, George Singleton, Charles Dugat, Louis Pelletier De La Houssaye, Ramus Davis, and James L. Johnson, all owners of large land tracks along Bayou Teche in the early nineteenth century. This region of Iberia Parish, like much of southern Louisiana, was well suited for sugar plantations. Jeanerette takes its name from John W. Jeanerette, who migrated to the area from South Carolina in the 1820s and was employed as a tutor for an affluent planter's family. He later owned a saloon and then purchased Pine Grove Plantation, at which the local post office was operated. Thus the name Jeanerette became associated with the town.



1821 map depicting land tracts along Bayou Teche. From the book: *From the Illinois County to the Bayou Teche Country*

In 1845, Paul Lucien Campion arrived in Jeanerette from Galveston, Texas. He also gained employment as a teacher, at the Provost plantation. He later operated a store and saloon. He also built a hotel on Bayou Teche. Campion at some point after arriving in Jeanerette came to be known as Paul Prevost, and he named his establishment Hotel de Prevost. During the 1850s, John Barnard purchased the Jeanerette Store and began advertising the mercantile's array of dry goods, clothing, groceries, and saddlery in the local newspaper, *Planters' Banner*.

Jeanerette did not see any action during the Civil War. Following the battle at Franklin, Louisiana, Union General Nathaniel P. Banks bivouacked at Jeanerette. Confederate forces had also retreated through Jeanerette, though many soldiers, being from this region, abandoned ranks and returned home.

In the early 1870s, Jeanerette became the site of a new saw mill. The saw, manufactured by the American Saw Company, was steam-powered, having 106 horse-power. Cypress lumber and sugar were the basis of the local economy. In 1871, Jeanerette, as yet unincorporated, had five stores, three blacksmith shops, a barber shop, a tailor shop, and several carpenters and butchers. During this time, there was a good deal of growth, with land owners sub-dividing parcels for residential lots. The Jeanerette Academy opened in 1874, open to day students at a cost of \$4

per month and to boarders for \$15 per month. The town of Jeanerette was officially incorporated in 1878. Joseph E. Provost was the first mayor. The town continued to expand with new churches, a billiard hall, and a bakery.



A downtown Jeanerette business ca. 1910  
([www.jeanerette.com/history.html](http://www.jeanerette.com/history.html))

In the 1880s, the Hotel de Prevost was razed, and the new property owner, Aristide L. Monnot, built his home on the site. Behind the dwelling, on Bayou Teche, he operated the Vaufrey Sugar Refinery. Another prominent business in the late 1880s was the Attakapas Furniture store. In 1890, the Moresi's Foundry and Machine Shop was established on Main Street.

In 1897, a new bridge was constructed across the Teche at Jeanerette. Its completion attracted new consumers to Jeanerette from Bayou Chene. Sugar and lumber continued as the area's main industries, while town businesses flourished. After the saw mill burned in 1898, a larger facility with greater capacity replaced it. New residences continued to go up along Main and Church Streets. On the eve of the turn of the twentieth century, a new, two-story high school was built.

Jeanerette's historic commercial area reflects its building boom of the late 19th and early 20th century. Several late-nineteenth century, two-story, brick buildings reflect the commercial Italianate style, and many buildings have detailing such as cast iron and sheet metal eave and window cornices, arched windows, corbelled brickwork, and cast iron columns on storefronts.



Jeanerette's downtown area on Main Street, ca. 1920.  
([www.jeanerette.com/history.html](http://www.jeanerette.com/history.html))

After 1900, the commercial buildings became more simplified in their detailing and display elements of a form commonly referred to as Brick Front or Tapestry Brick. Buildings of this form have rectangular windows on the upper floor and more simplified upper facade decoration such as corbelled brick cornices and recessed rectangular panels. Many of Jeanerette's buildings reflect this more simplified building construction. No commercial buildings in Jeanerette were built or exist which reflect high styles of the early 20th century such as the Neoclassical Revival or Art Deco styles.

In addition to stylistic influences, Jeanerette's commercial buildings can be categorized as One-Part or Two-Part Commercial Block designs. Richard Longstreth's publication, The Buildings of Main Street, outlines these commercial building types based on their two separate components, storefronts and upper facades. One-Part Commercial Blocks are composed of storefronts and detailing such as an enriched cornice just above the storefront. Two-Part Commercial Blocks are at least two-stories in height with a storefront on the first floor and separate treatment for the upper story area. One-Part and Two-Part Commercial Block buildings were built throughout the country in the 19th and early 20th century and are the most prevalent commercial form in small and mid-size communities.

Storefronts were designed to provide the largest amount of space available for the viewing of merchandise. Advances in technology in the mid-19th century such as cast iron allowed storefronts to become essentially transparent. Cast iron columns and pilasters on storefronts carried the weight of the upper masonry wall and allowed most of the remaining storefront to be glass for display purposes.

Storefronts in the late 19th century typically have large display windows, transoms, and large glass and wood doors. Entrances were often recessed to provide for additional display areas. Upper facades on Two-Part Commercial Blocks contained windows to provide illumination into upper floor areas and the exterior masonry walls were often embellished with decorative brickwork. At the roofline buildings were capped with cornices of corbelled brick, wood, or sheet metal. Sheet metal was especially popular for commercial buildings since it could be readily formed into many different designs. The use of cast iron for storefronts extended

into the early 20th century. After 1910, most storefronts were built with steel lintels to support the upper facade masonry and a variety of materials were used in storefront construction. Large expanses of glass continued to be used along with brick piers, marble, glazed tile, and brick bulkheads, and metals such as copper and bronze.

After 1910, upper facades of commercial buildings generally became more functional and less decorative in appearance. Rounded arch windows gave way to rectangular windows and the use of sheet metal for window and roof cornices gradually disappeared. Patterns of brick and concrete were often used to provide decoration to upper facades and different brick surface textures and colors were also used.

Downtown Jeanerette retains many original storefronts and storefront elements which should be preserved. Where modern storefronts have been added in recent years it is recommended that future storefront remodeling be undertaken in keeping with historic storefront configurations. Upper facade changes have often included the enclosing of windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

## Design Guidelines

In an effort to provide detailed guidance to building owners and the Jeanerette Historic Advisory Commission, these guidelines have been developed for specific application in the Jeanerette Historic District. The guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation*, a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. They are used for the review of rehabilitation projects involving federal funding or requiring federal licenses or permits, and local preservation commissions and boards throughout the country use them as a basis for their design guidelines and for reviewing local preservation projects. *The Secretary of the Interior's Standards for Rehabilitation* are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural



features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### **What Design Guidelines Do and Do Not Do**

Owners of historic properties can apply specific criteria in determining if a project is appropriate for the historic district. These criteria are usually a simple list of design elements or general statements developed to ensure that the design of the project conforms with, or does not detract from, the existing character of the area.

These guidelines are intended to:

- provide guidance to property owners voluntarily undertaking changes or planning additions to their building or lot,
- assist the Historic Advisory Commission by providing minimum standards to guide decision making,
- result in more appropriate changes which reinforce the distinctive character of the district,
- help identify and resolve specific design concerns frequently raised in the district,
- assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, to understand the nature of these historic areas and how to reinforce their special character,
- improve the design quality of future developments and growth within the district,
- protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects, and
- increase the overall public awareness of the unique character of the district.

These guidelines will not:

- require involuntary rehabilitation or restoration of existing buildings or structures in the district,
- regulate the amount or location of growth and development within the district,
- regulate changes to the interior of any building within the district, or
- absolutely insure the highest quality design in every instance. The purpose of design guidelines is to assist property owners. Therefore, guidelines flexible enough to allow a certain level of decision making by the property owner will be easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria stifles architectural creativity and often results in mediocre designs.

### **Application of Guidelines**

To a large extent, these guidelines consist of recommendations relating to repairs and maintenance of historic buildings and structures. It is highly recommended that building owners seek the expertise of a qualified architect when making major renovations and construction decisions. This assistance can be very valuable if the rehabilitation involves an income-producing property and the building owner is applying for federal tax incentives for the project.

### **Substitute or Replacement Materials**

In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the overlay of the Jeanerette Commercial Historic District. This allowance is made in recognition of the fact that many buildings have previously been altered or repaired using substitute materials. Accordingly, in making changes to such a building, the owner will not be required to restore original materials but will be encouraged to utilize substitute materials that will promote the historic character of the district to the greatest extent possible.

For those buildings which consist of original materials other than asbestos, the Review Board may require that such original materials be maintained unless damaged or deteriorated beyond repair. Where original materials are damaged or deteriorated beyond reasonable repair, substitute materials will be permitted. The owner will be encouraged, however, to utilize substitute materials that will promote

the historic character of the district to the greatest extent possible.

For those buildings which consist of original materials other than asbestos, the Review Board may require that such original materials be maintained unless damaged or deteriorated beyond repair. Where original materials are damaged or deteriorated beyond reasonable repair, substitute materials will be permitted. The owner will be encouraged, however, to utilize substitute materials that will promote the historic character of the district to the greatest extent possible. Approvals may not necessarily be based on contractor's reports and the Review Board may request information from an independent inspection or evaluation.



# Commercial Building Types

## Two-Part Commercial Block



Several commercial buildings in downtown Jeanerette can be characterized in form as “Two-Part” commercial blocks. These are buildings that have two primary components – storefronts and upper facades. Original storefronts are largely transparent and consist of display windows resting on bulkheads, transoms, and entrances with glass and wood doors. Upper facades have one or more floors of windows and decorative detailing such as brick corbelling, or terra cotta panels and cornices at rooflines.

*At left: 801 W. Main Street.*

## One-Part Commercial Block

The single story of this simpler commercial building type functions like the lower story of the two-part commercial block. Across the top of the display windows are decorative insets. The full-width inset below the roofline was historically the place for the business sign.

*At right: 910 W. Main Street*



## Mid-Twentieth Century

During the mid-Twentieth century, the exteriors of commercial buildings were characterized by simplicity. While the form of buildings retained a traditional plan, upper facades had less ornamentation than those of previous decades. Often, these buildings' storefront components, such as entrance floors and bulkheads, were the most decorative features, with applied tile.



*Tiled entrance at 1441 W. Main Street.*

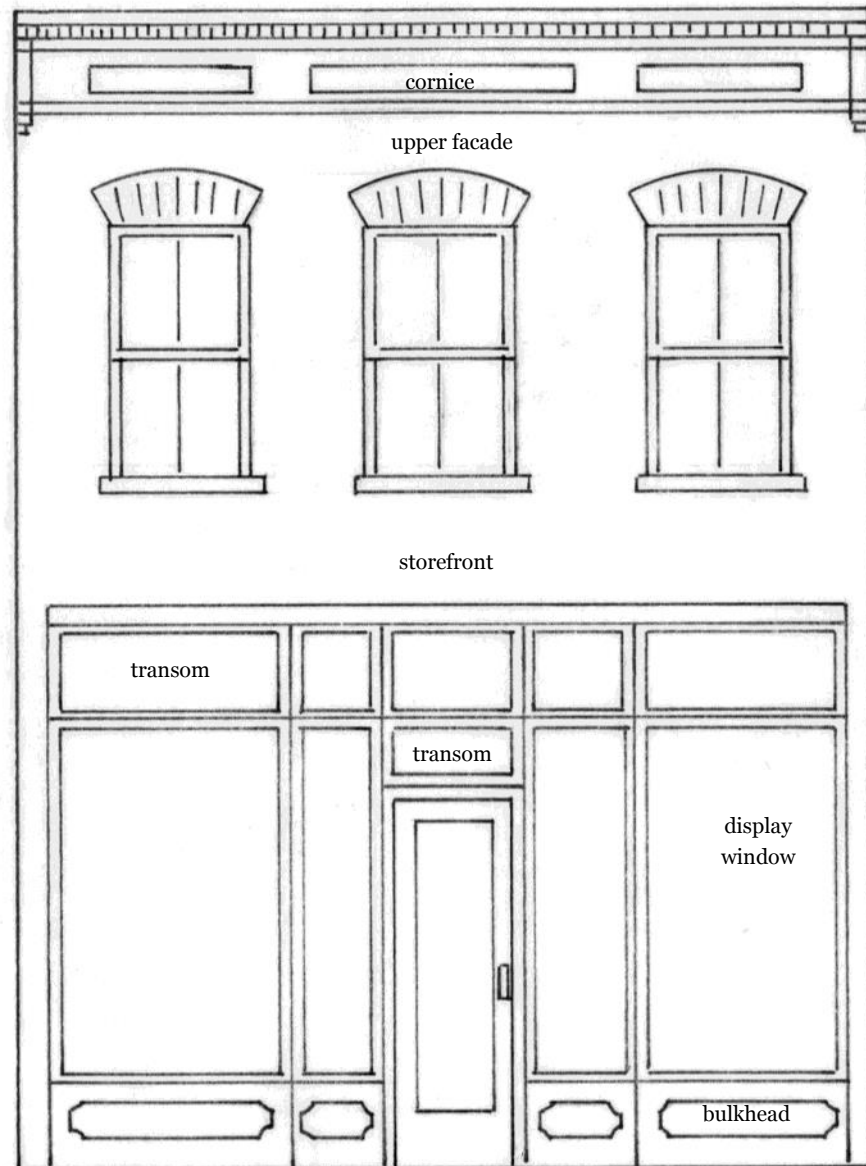


*The City Hall building at 1501 W. Main Street was built in 1936. Its decorative features, such as window lintels and roofline parapet, display a more restrained appearance than the more elaborate details of 19th century commercial buildings.*



*The building at 1305 W. Main Street was built in 1957 and has typical features of the period such as a brick façade wall and large full-height display windows.*

# Commercial Building Details



*This drawing shows a typical late nineteenth and early twentieth century commercial building and identifies some of its components. Downtown Jeanerette is comprised largely of similar buildings.*

# HISTORIC COMMERCIAL BUILDING COMPONENTS

## ARCHITECTURAL DETAILS



*Corbelling and pilaster capital at the Moresi Foundry.*



*This unique decorative inset panel should be preserved and not concealed on the historic façade at 1501 W. Main Street.*

Common architectural details in the district include bargeboards, brackets, cornices and returns, dentils, and other decorative or trim elements. They might be of wood, metal, or masonry materials. Architectural details help define individual building styles and contribute to overall district character.



*Upper façade detailing often includes sheet metal cornices such as at 1320 W. Main Street.*



*Cast iron columns, like this one at 801 W. Main Street were common features on 19th century and early 20th century commercial buildings.*



## AWNINGS



*Appropriate canvas awning at 1411 W. Main Street.*

Awnings were very common elements historically, when they shaded and cooled pre-air-conditioned commercial buildings. Remaining historic awnings should be retained and repaired, and new awnings may be added as desired.

1. Retain and maintain historic metal awnings.
2. Repair damaged historic metal awnings.
3. New awnings should not damage the building, should be constructed of canvas duck of cotton and polyester blends and may be treated with acrylic, should be colored to complement the building, and should mimic the shape of their opening.
4. Mid-20th century metal awnings should also be preserved and maintained.



*These mid-20th century metal, shed-type awnings on the upper façade at 1503 W. Main Street should be preserved and maintained. If they are removed, new awnings of canvas in a similar design should be considered.*



*The simple canvas shed awning is an appropriate addition to the post office building.*

## BRICK/MASONRY



*This brick exterior at 1614 W. Main Street is six-course common bond, having a header row every sixth course.*

Masonry is used on cornices, pediments, lintels, sills, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building.

1. Original brick, stone, terra cotta, cast concrete and other masonry original to a building should be preserved and maintained.

### Repair of masonry

2. Repair damaged masonry by patching, piecing in, or consolidating instead of removing an entire feature.

3. Repair cracks; not only may they be an indication of structural settling or deterioration, they may also allow moisture penetration.
4. Hire skilled craftsman to repair broken stone or carved detail using epoxies.

### Moisture control on masonry

5. Repair leaking roofs, gutters, and downspouts; secure loose flashing.
6. Caulk the joints between masonry and windows to prevent water penetration.
7. Insure that the ground slopes away from the wall to prevent water from gathering at the base. If there is excessive ground water, install drain tiles around the building.
8. Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. Seek professional advice from knowledgeable preservation architects or engineers.

### Cleaning of masonry

9. Clean masonry only as a response to deterioration or heavy surface staining.
10. Clean unpainted masonry with the gentlest means possible, generally low pressure water and detergent.
11. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.
12. Test cleaning methods on an inconspicuous area and observe the results before using on the entire building.



## Chemical cleaning of masonry

13. Use chemical cleaners only with caution; they can be damaging.
14. Do not leave chemical cleaners on the masonry for longer than directed.
15. Do not use acid cleaners on marble or limestone.



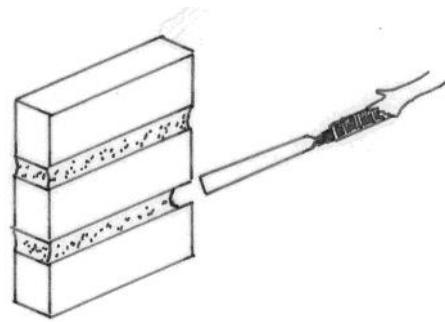
*The Masonic Lodge has a brick exterior and a façade with quoined brick pilasters.*

## Machine cleaning of masonry

16. Do not use abrasive or high-pressure cleaning methods like sand blasting or high-pressure water; these methods cause rapid deterioration.
17. Do not use electric saws or hammers to remove mortar.

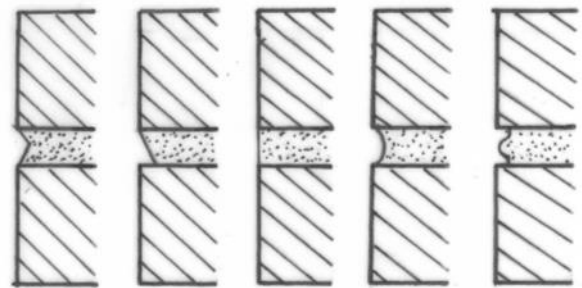
## Mortar issues with masonry

18. Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.
19. Cut out old mortar to a depth of one inch.



*One inch of old mortar should be removed with a hand tool before repointing. Electric tools can damage historic mortar.*

20. In replacement, duplicate historic mortar in strength, composition, color, and texture. Use one part lime and two part sand with no more than 20 percent combined Portland cement.



*When repointing, examine the historic mortar profile, then replicate it.*

21. Repoint to match original joint profiles and retain the original joint width.
22. Do not use Portland cement to replace historic mortar; it is stronger than the historic mortar and bricks and will not give way as bricks expand and contract with temperature changes, causing them to crack, break, or spall.
23. Do not repoint with a synthetic caulking compound.

24. Do not use a “scrub” coating technique in place of traditional repointing.

### Painting of masonry

25. In general, leave unpainted historic masonry unpainted. Exceptions are if bricks have lost their protective outer coating due to sandblasting, in which case paint may be used for preservation, or if the brick and mortar are extremely mismatched from repair work.
26. Paint masonry only in accordance with the guidelines for paint.
27. Unless other solutions have been tried and failed, do not apply water-proof, water-repellent, or other non-historic coatings; these can often trap moisture inside the masonry, which worsens existing problems.



*The exterior of the building at 1503 W. Main Street would be enhanced through the removal of the added paint and a return to the original brick color.*



*Concrete exterior at 1604 W. Main Street.*

## CAST IRON/METAL

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features. Cast iron pilasters and capitals, sheet metal cornices, and hardware can be seen in the district.

1. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing.
2. Retain the painted surfaces of historically painted elements.
3. Remove all corrosion before repainting metal elements.
4. Clean metal surfaces gently by hand scraping or wire brushing to remove loose and peeling paint.
5. If hand scraping or wire brushing fails to clean hard metals like cast iron and iron alloys, use low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.
6. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.
7. Immediately after cleaning, apply a rust inhibiting primer coat of paint.
8. Do not place incompatible metals together, such as copper with cast iron, steel, tin, or aluminum without a separation material that will prevent corrosion. This separation can be accomplished by using nonporous, neoprene gaskets, or butyl rubber caulking to avoid galvanic corrosion.



*Pressed tin within the entrance at 1324 W. Main Street should be maintained and preserved.*



*Cast iron features at 801 W. Main Street are important elements of 19th century commercial buildings.*



## ENTRANCES AND DOORS



*Original single-light doors at 1400 W. Main Street.*

Entrances and doors are often focal points of historic building façades and, because of their rich decoration and original purpose, help define building style. Entrances and doors are functional and ceremonial, and their retention is important to district character.

1. Maintain entrances, doors, and related elements.

2. Repair entrances, doors, and related elements in keeping with the guidelines for wood. Reuse historic hardware and locks.
3. Replace an entrance, door, or related element only when necessary due to damage or deterioration beyond reasonable repair. The replacement should match the historic element. If substitute materials are used, they should support the historic character of the district to the greatest extent possible.
4. Retain any extant original screen doors.



*Historic doors and entrance elements such as screen doors and transom at 1503 W. Main Street contribute to the character of the commercial district and should be retained.*



*The arched entrance at 1320 W. Main Street is a unique feature of the building.*



*The Neo-Classical entrance surround contributes to the character of the building and should be maintained and preserved. (1614 W. Main Street)*



*The recessed entrance at 1441 W. Main Street is a common arrangement for commercial buildings.*



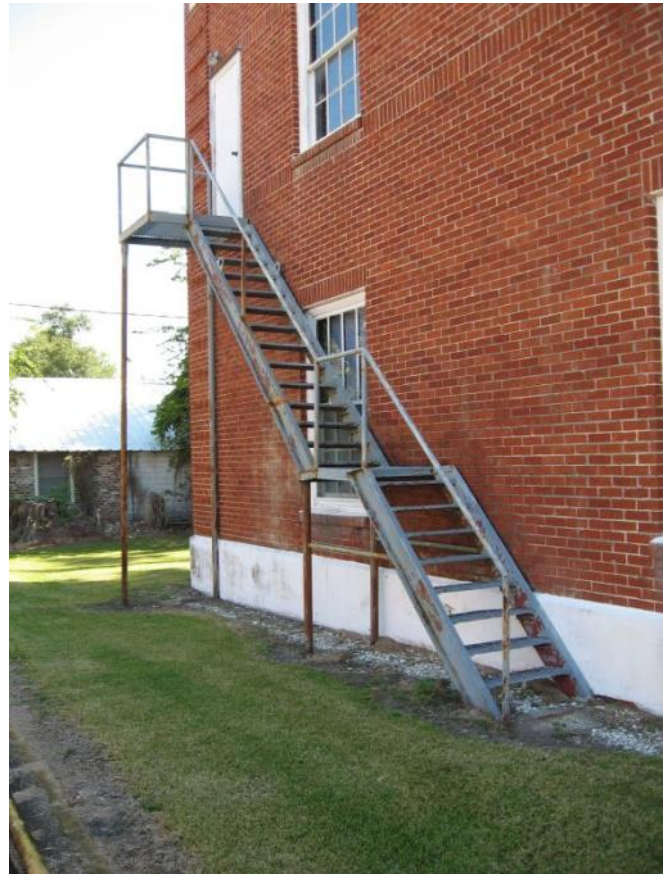
## FIRE ESCAPES & STAIRWELLS



*This fire escape at 1604 W. Main Street is appropriately located out of public view.*

Fire escapes are generally modern building components. However, when another means of upper-floor escape does not exist, they are important safety features. Fire escapes should not be visible from the street.

3. Fire escapes may be either open or enclosed.
4. If enclosed, fire escape surfaces should be of wood siding, brick veneer, or stucco.
5. If open, fire escape surfaces should be of metal or wood.



*This fire escape is an appropriate model due to its location at the rear of the side elevation and simple metal construction. (1522 W. Main Street)*

1. Fire escapes and staircases should be located on rear elevations or otherwise located so that they are not visible from the street.
2. The addition of fire escapes should not damage architectural features.



## GUTTERS & DOWNSPOUTS



*Appropriate gutter and downspout at 1604 W. Main Street (above) and 801 W. Main Street (below).*



Using well-maintained gutters and downspouts helps to protect buildings from water damage. If new gutters are required, half-round designs are the most appropriate.

1. The use and maintenance of gutters, downspouts, and splashblocks is recommended.
2. Existing boxed or built-in gutters should be retained.
3. Deteriorated or damaged boxed or built-in gutters should be repaired.
4. If new gutters are needed, the most appropriate design for hanging gutters is half round. For buildings dating from or influenced by designs from the 1940s or later, ogee gutters are also appropriate.
5. Downspouts should be located away from architectural features and on the least public building elevation.



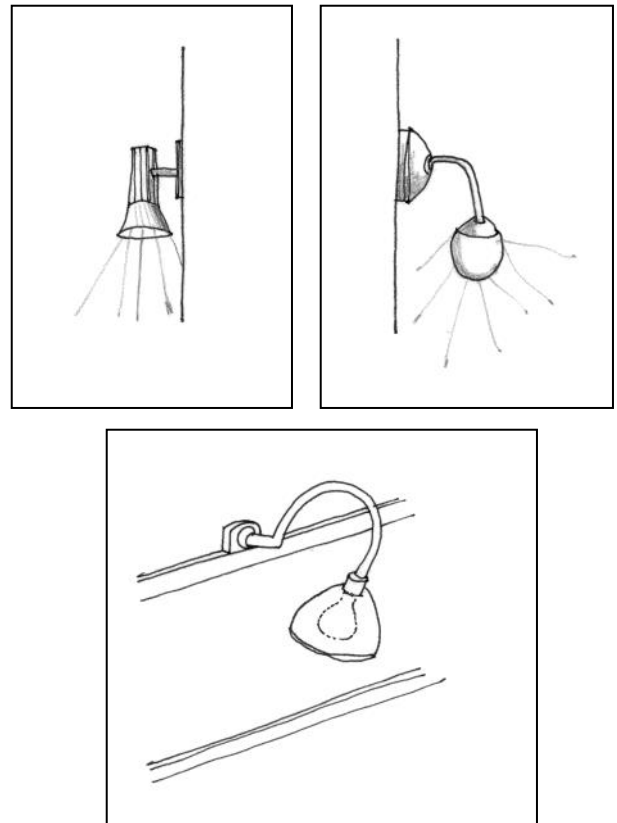
*Appropriate gutter placement at 1503 W. Main Street.*

## LIGHTING

1. Historic light fixtures and neon signs should be retained and maintained.
2. Deteriorated or damaged historic light fixtures should be repaired using methods that allow them to retain their historic appearance.
3. Owners are encouraged to replace missing or severely damaged historic light fixtures with replacements that replicate the originals or other historic examples in appearance and materials.
4. If modern light fixtures are desired as replacements or where light fixtures previously did not exist, they should be unobtrusive, conceal the light source, and direct light toward the building.
5. Light fixtures should not damage or obscure architectural features or other building elements.



*Appropriate design for streetlight in downtown Jeanerette.*



*Selection of appropriate commercial lighting.*

## PAINT



*Painted surfaces should be maintained, as in the 1300 block of W. Main Street.*

The painted finish on traditionally painted parts of buildings and components like wood siding, architectural details, window sashes, and fences should be maintained.

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Unless extenuating circumstances exist, do not paint historically unpainted masonry or other surfaces.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Avoid latex paint because it will likely not adhere well and because it shrinks more than oil paint when drying and can pull off underlying old paint. If latex is used,

first completely prime the surface with an oil-based primer.

5. Before painting, remove dirt with household detergent and water to allow new paint to adhere.
6. Remove damaged or deteriorated paint to the next sound layer.



*Unpainted masonry surfaces can be important aspects of character and should remain unpainted. (1501 W. Main Street)*



*Gently clean surfaces requiring repainting and use paint that matches the previous paint. (1414 W. Main Street)*



7. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.
8. Remove all paint down to the bare wood only when the paint has blistered and peeled to the bare wood.
9. Use chemical strippers to supplement the above technique when more effective removal is required. Be certain to follow directions to thoroughly neutralize chemical strippers after use or new paint will not adhere.
10. Select paint colors that complement the style and period of the house and the overall color scheme of the street.
11. Use the same color for trim including horizontal and vertical trim boards, porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and Victorian window sashes.
12. Limit the number of colors used to approximately three.



*The same paint color combination is carried throughout the storefront of 801 W. Main Street.*

## ROOFS



*Rows of commercial buildings (1422-1425 W. Main Street) have gable or flat roofs, some with additional features such as extended pilasters and vents.*

A roof is one of the most important elements of a building. Since it covers and protects the rest of the building from the elements, proper maintenance is critical. Since it is such a large and visible part of the building, a change in its shape or materials can radically alter the appearance of the entire building. Most original roofing materials in Jeanerette have been lost due to hurricanes and storms. The addition of roofing materials to match the original as closely as possible is recommended.

1. Retain, maintain, and repair historic roof forms and materials.
2. Replace individual damaged roofing elements.

3. If overall deterioration is beyond the reasonable possibility of repair, substitute materials may be used. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Clean and maintain gutters and downspouts.
5. Repair leaking roofs, gutters, and downspouts.
6. Secure or replace with high-quality replacements loose or deteriorated flashing. If aluminum is used for flashing, fasten it with aluminum nails and paint.
7. Insure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.



*This building 1433 W. Main Street has an added appropriately designed metal roof.*

## SIGNS



*Appropriate window sign at 801 W. Main Street.*

Commercial buildings traditionally have had a variety of sign designs and placement and there should be wide flexibility for their use for the businesses of Jeanerette. Signs are important elements in the historic and commercial character of the downtown business district, and historic signage should be retained and maintained.

1. Historic signs including neon signs should be preserved, maintained, and repaired.
2. New signs should be of traditional materials such as wood, glass, copper or bronze letters. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.
3. Signs should be sized in proportion to the building. Avoid oversized signs.
4. Buildings should have no more than three signs, not counting signs painted on windows.
5. Signs that resemble logos or symbols for businesses are encouraged.

6. Signs should have no more than two or three colors; colors should be coordinated with overall building colors.



*The projecting sign at 1510 W. Main Street is appropriate in design and materials.*

7. Serif, Sans Serif or Script lettering are traditional styles for signs. Letters should not exceed 18 inches in height or cover more than 60% of the total sign area.
8. Signs should be installed in such a way that no damage occurs to historic materials. Mounting brackets and hardware for signs should be anchored into mortar, not masonry.



*This wall sign at 1308 W. Main Street is simple in design and materials.*



9. Lighting for signs should be concealed; spot- or up-lighting is appropriate for signs. Internally lit signs are not appropriate.
10. Traditional sign locations include storefront beltcourses, upper facade walls (not to exceed 20% of the overall wall surface), hanging or mounted inside windows, or projecting from the face of the building. Movable sandwich boards or “menu easels” are also allowable downtown and provide additional signage for businesses.



*Appropriate wall sign at 1301 W. Main Street that is placed above the storefront.*



*Shown are appropriate locations for commercial signage. No more than three signs should be used per building.*

# STOREFRONTS

Storefronts are defining elements of the commercial buildings along W. Main Street. Historic storefronts should be retained, visible, maintained, and, if needed, repaired.

1. Historic storefronts and their component elements, such as display windows, bulkheads, transoms, doors, cornices, pillars, and pilasters, should be retained and maintained.
2. Historic storefronts and their component elements should remain visible.
3. Deteriorated or damaged storefronts or elements should be repaired so that the storefront retains its historic appearance.
4. Missing storefronts or elements should be replaced so that they replicate the historic storefront, other historic examples, or compatible modern examples.



*Original transoms such as 1400 W. Main Street should be preserved and maintained and not enclosed or concealed.*



*This historic storefront at 801 W. Main Street possesses many typical elements: original display windows, original frame bulkheads and cast iron pilasters. The transom has been enclosed and should be reopened in future rehabilitation.*

## WINDOWS



*Original, two-over-two, wood sash window at 1503 W. Main Street.*

Windows are one of the most visual aspects of a historic building and help define its particular style. In the preservation district are numerous types and sizes of windows and their variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters. Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. Because of the wide variety of architectural styles and periods of construction within the district, there is a corresponding variation of styles, types, and sizes of windows.

1. Retain and maintain historic windows.
2. Patch, paint, putty, and weather strip historic windows as needed in order to restore them to their original conditions.
3. Replace historic windows only if they are damaged beyond the reasonably possibility of repair. A good test for condition is to jab the sill or bottom rail of the frame with an ice pick; if the pick penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, use replacements that closely match the historic windows in size, type, and material.



*This original window at 1405 W. Main Street also has original or appropriate replacement louvered wood shutters to fit the window.*



5. For energy conservation add storm windows rather than replacing the historic window with substitute windows. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.
6. Reuse serviceable window hardware and locks.
7. Retain historic blinds or shutters.
8. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones.
9. Use storm windows that are white or painted to match the window trim.
10. Use storm windows that are full-view or with internal elements that match those of the windows.
11. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.



*These replacement windows are of appropriate design and materials and also fit into the historic openings.*

12. Do not use bars in windows visible from the street.
13. Do not use snap-in or flush muntins.



*Metal casement windows were commonly used in commercial and industrial buildings in the late 19th and early 20th centuries. (1433 W. Main Street)*



### *Why Preserve Historic Wood Windows?*

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district.
- Vinyl is harmful both in its creation and disposal.

### *General Maintenance*

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

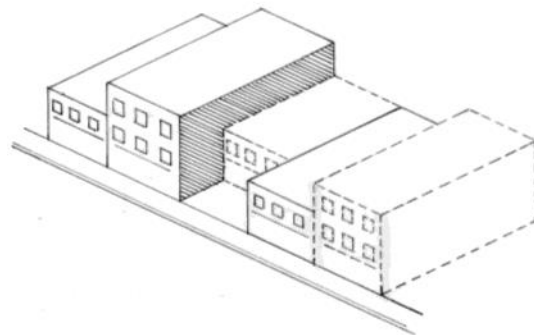
For more information on general maintenance and more involved repair of wood windows, see the preservation brief at <http://www.nps.gov/history/hps/tps/briefs/brief09.htm>

# NEW CONSTRUCTION

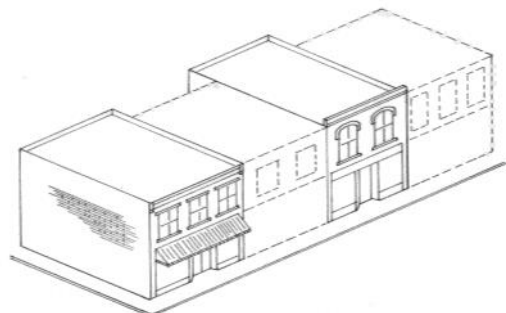
## Infill Buildings

The protection of the historic and architectural resources of the district includes new construction and requires compatible new buildings to respect visual and historic characteristics. The following guidelines are important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each guideline varies as conditions vary. For instance, the compatibility of color and materials should be rigidly enforced in an area where brick walls are the dominant characteristic. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.

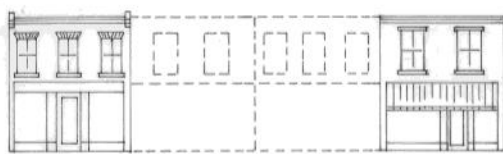
1. Construct new buildings to a height compatible with existing adjacent buildings. New buildings should have the same number of stories and be within ten percent of the average height of existing buildings as seen from the street and publicly accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing adjacent buildings.
3. New buildings should be compatible with adjacent buildings in terms of set back.



*Above, inappropriate infill. Below, buildings are set back a uniform distance from the street to form a continuous wall of facades, and side walls are shared. Roofs are flat or very slightly sloped. These patterns of construction should continue.*



4. Design new buildings with complexity comparable to the complexity of existing adjacent buildings. The degree of simplicity or complexity for a new building should be based upon the area's dominant area architecture.
5. Design new buildings with window and door, including height-to-width ratios, that are related to the proportions of existing adjacent buildings visible from public areas.
6. Design new buildings with solid-to-void rhythms and open-to-solid proportions compatible with those used in existing adjacent buildings.

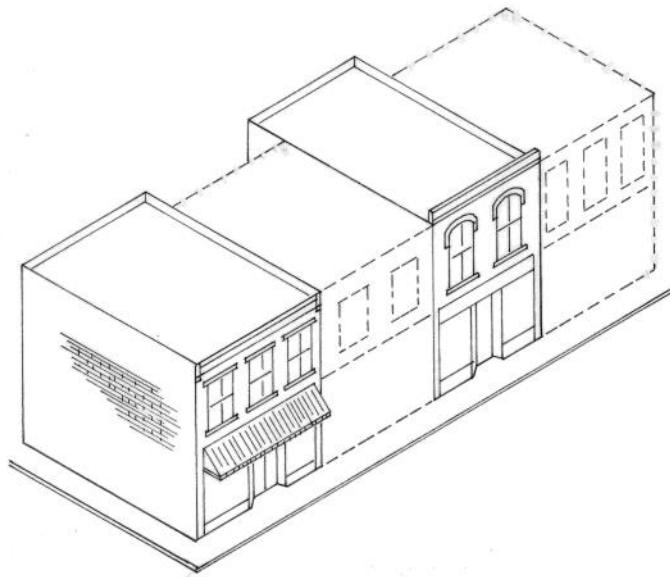


*Appropriate alignment: The top sketch illustrates new construction that maintains traditional storefront and upper façade alignment. The sketch below illustrates inappropriate alignment.*

7. Select materials and textures for new buildings that relate to the extent such materials and textures are used in the surrounding area and on existing adjacent buildings. In areas where strong continui-

ty of materials and textures is a factor, the continued use of those materials should be strongly considered.

8. Select colors for a new building that relate to the use of color in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered.
9. Relate architectural details and articulation to that of existing buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork.
10. Design new buildings to be compatible with the historic and architectural character of the area while also recognizing them as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.



***YES***—Window size and placement should be consistent for new construction.



***YES***—A building constructed over several lots should have vertical divisions to maintain streetscape rhythm.



## DECKS



*Placement behind the historic building can minimize the impact of modern features like decks and stairs.*

Because decks are modern features, they should be designed and placed to minimize their impact on district appearance.

1. Place decks on rear elevations or in other locations that are out of view from the street.
2. Paint decks in modest colors as to not be obtrusive.
3. Design decks that are simple in appearance.



*Rear decks can be used to tie buildings together and access upper floor space.*

## STREETSCAPE ELEMENTS



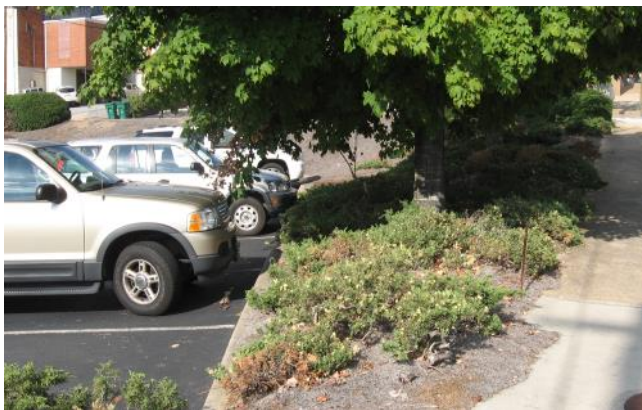
*The landscaping on W. Main Street softens the hard surfaces found downtown.*



Jeanerette has invested in streetscape improvements in the downtown area with installation of streetscape elements. Continuation and expansion of this program is encouraged.

1. Jeanerette's commercial area should continue to be enhanced through streetscape elements such as benches and planters.
2. The existing light standards are appropriate to the downtown area and future installation and maintenance should continue this design.
3. Major streetscape improvements considered in the future should be consistent with the historic character of the downtown area and follow traditional designs.
4. Landscaping should follow historic patterns when possible. Landscaping should not damage historic buildings or other historic elements.
5. Trees and other plants were not historically common in downtown districts. If their presence is desired, they should be of species with limited height and canopies.
6. Outdoor furniture provided by the city should be uniform in appearance, of historically appropriate materials, such as wrought iron, and placed so as not to impede pedestrian flow.

## PARKING LOTS/ALLEYS



*This parking area is an example of appropriate screening from the pedestrian sidewalk with landscaping.*

Surface parking areas which are added to downtown Jeanerette should be screened through landscaping. Owners are encouraged to add appropriate landscape features to their lots.

1. In planning and constructing parking lots, historic landscape elements, particularly buildings, should be protected.
2. In the commercial downtown, the current pattern of street parking and locating parking lots behind historic buildings and out of pedestrian view should be continued.
3. Shared parking used by businesses or institutions with different peak use times should be utilized.
4. Parking and pedestrian areas should be clearly differentiated.
5. Alleys should be landscaped and improved.



*This parking area on W. Main Street could be improved through the addition of landscaping and defined edges.*



*Rear lots are suitable for parking space.*



*This street-front vacant lot will be transformed into a park, preserving the open, green space for recreational use.*



## UTILITIES



*HVAC units, utility meters, and garbage containers are typically placed behind commercial buildings.*



*Placement of garbage containers and of utility components, flush with the wall along a rear elevation, is appropriate, as above and below.*

Utilities such as garbage containers and mechanical systems are important to the functionality of buildings and the district. Air conditioning and heating units should be sited at rear facades or on rooftops, where they are not readily visible from the street. Conduits should be painted to blend with the color of the building.

1. Garbage containers should be located behind buildings .
2. Ground-mounted mechanical systems should be located behind or on top of buildings. If on top of buildings, they should be set back or behind a parapet , not visible from the street.
3. Meters, conduits, and other equipment should be located on rear elevations.



4. Window mechanical systems should be located on the side or rear elevations; their visibility should be as minimal as possible.



## MOVING BUILDINGS

Downtown vacant lots that are appropriate locations for new construction or the relocation of buildings fifty years old or older. Moving commercial buildings is expensive and is generally considered a last resort to demolition. Moving buildings in the downtown area should be considered only if other means of preservation have failed.

1. Moving a building or feature from its historic location should only occur if all other alternatives for preservation have been explored.
2. Moving buildings into the downtown district may be appropriate if the building is compatible with the district's architectural character in style, period, height, scale, materials, setting, and placement on the lot.
3. Moving buildings out of the district that contribute to the historic and architectural character of a district should be avoided unless demolition is the only alternative.

## DEMOLITION



*Demolition creates gaps in the downtown streetscape such as this lot on W. Main Street. This vacant building lot should be infilled according to guideline standards for new construc-*

Avoid demolition of any building or part thereof which contributes to the historic or architectural character of Jeanerette, unless it is so seriously structurally unsound or deteriorated (as determined by a structural engineer, historic architect, or other historic preservation expert) that its retention absolutely is not feasible.

1. Demolition should only occur after all other options have been considered and retention of the building is found not to be feasible due to structural or economic reasons.
2. Demolition may occur if required to ensure the public safety and welfare.

## Residential Architectural Styles of Jeanerette

Because of the district's age and development patterns, it contains a variety of late 19th and early 20th century architectural styles. Treatment of buildings should be guided by knowledge of the distinguishing characteristics of each. Following are descriptions and examples of the district's predominant styles and forms.

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### Frame Vernacular or Folk Victorian, circa 1870—1910

A popular style for residential dwellings during the late nineteenth and early twentieth century is the Frame Vernacular or Folk Victorian style. These simple dwellings are modest in scale and lack elaborate decoration, but may contain spindlework porch details or classical columns. They are, to some extent, defined by their forms. The forms include gabled ell, front gable, and the pyramidal cottage with a hip roof.

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*Below: This Folk Victorian dwelling at 1013 W. Main Street features milled wood porch posts with decorative wood trim in the gable fields.*



*The Folk Victorian dwelling at 321 St. Nicholas Street is a one- or one-and one-half-story dwelling. The gabled ell form is common in the Jeanerette Preservation Historic District.*



*This type of detailed trim can be found on some Folk Victorian dwellings such as the one at 1013 W. Main Street. However, it is not uncommon for this style of architecture to be much more modestly decorated.*

### Queen Anne, 1880-1905

The rise of the Queen Anne style reflects the use of balloon framing and mass production of ornamental features. These houses are typically of asymmetrical floor plan and often feature porches that wrap around from the main façade to a side elevation. More exuberant examples may also have a corner tower, highly detailed spindling, oriole or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in rich, contrasting color schemes.



*The Hewes House at 1617 W. Main Street is a notable example of the Queen Anne style and features a wrap-around porch and asymmetrical plan.*

### Colonial Revival, 1895–1955

The Colonial Revival style reflects the nation's embrace of its colonial past. The style is characterized by simplicity, symmetry, and unadorned order, as a movement away from asymmetrical, highly embellished styles of the Victorian era. Colonial Revival dwellings typically have rectangular plans and symmetrical facades. The roof may be gabled or hipped. Windows are multi-paned double sashed. Doorways may contain sidelights, fanlights, pediments, and columns or pilasters. The details are classically inspired, and entry porticos are common.



*The dwelling at 1513 W. Main Street was designed with Colonial revival features such as Ionic porch columns and decorative dormers at the roofline.*



### **Tudor Revival, 1910—1940**

Based loosely on Medieval architecture, the Tudor Revival style became popular in American residential neighborhoods beginning in the early twentieth century. The plans often feature cross gable, high-pitched roofs. Exteriors can be of stucco with false half-timbering, brick veneer, or weatherboard siding. A typical representation of the Tudor Revival features a gable-front projecting bay with an arched entrance. Tudor revivals may feature an entrance tower. Windows may be double-hung wood sash or multi-light styles.



*This house at 1520 W. Main Street displays the steep roof pitch and front crossed gable often found on Tudor Revival houses. The Tudor Revival style often includes arched doors, as on this example.*

### **Craftsman/Bungalow, 1905—1930**

Craftsman buildings typically have low-pitched gabled roofs with a wide eave overhang, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered posts on brick piers. Designers often used the Craftsman style for Bungalows, which were generally one-story houses with large porches and open interior floor plans. Bungalows developed in California, and quickly spread across the country as a popular design choice for small houses.



*Bungalow at 817 W. Main Street and a detail of its shed roof dormer is shown below.*





# HISTORIC RESIDENTIAL BUILDING COMPONENTS

## ARCHITECTURAL DETAILS



*The highly detailed decorative trim in this gable field should be maintained and preserved. (1013 W. Main Street)*

Common architectural details in the district include bargeboards, brackets, cornices and returns, dentils, and other decorative or trim elements. They might be of wood, metal, or masonry materials. Architectural details help define individual building styles and contribute to overall district character.

1. Retain and maintain architectural details in keeping with the guidelines for masonry, metal, or wood.
2. Maintain the visibility of architectural features.
3. Repair damaged architectural features in keeping with the guidelines for masonry, metal, or wood.



*The milled wood porch posts at 1603 W. Main Street are elements to be preserved.*

4. If possible, replace architectural features that are missing or too severely damaged for repair. Use replacements appropriate for the style and period of the building.
5. Do not add architectural features to locations where none historically existed.



*This pedimented dormer is an integral architectural feature at 1513 W. Main Street.*

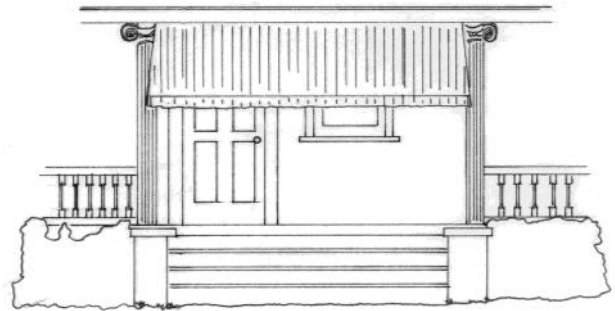
## AWNINGS



*This shed-type awning is appropriate for square or rectangular windows.*

Awnings for windows and porches were common features of buildings in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. With the widespread use of air conditioning after World War II, the use of awnings declined. In recent years the use of awnings has increased because they are attractive and save energy costs. Canvas awnings may be appropriate for historic dwellings.

1. Retain and maintain historic metal awnings.
2. Repair damaged historic metal awnings.
3. New awnings should not damage the building, should be of canvas, cotton and polyester blends and may be treated with acrylic, should be colored to complement the building, and should mimic the shape of their opening.
4. Metal awnings added in the mid-20<sup>th</sup> century should be maintained. New metal awnings are less appropriate than canvas.



*Awnings should fit within porch columns and be of appropriate shapes.*

## CHIMNEYS



*Decorative corbelled brick chimneys at 1609 W. Main Street.*

Chimneys are integral features on historic houses. They contribute to overall district character and are, on some houses, important stylistic elements. Chimney pots or caps are functional additions to the chimney tops, improving ventilation of coal fumes. As oil came to replace coal's use in heating, chimney pots became less prevalent. Retaining them enhances the historic character of the dwelling's chimney.

1. Retain and maintain chimneys in keeping with the guidelines for masonry.
2. Repair chimneys in keeping with the guidelines for masonry.
3. If possible, replace chimneys that are missing or too severely damaged for repair. Use replacements appropriate for the style and period of the building.



*Chimneys sometimes help define style, as in the case of this Tudor Revival-style house with an exterior wall chimney with a stepped shoulder and an arched inset. (1520 W. Main Street)*

4. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.



## ENTRANCES AND DOORS



*This entrance, with original single-light wood panel double doors, original sidelights and arched transom, enhance the character of the house and should be preserved. (1533 W. Main Street)*

Entrance elements such as doors, transoms and sidelights are significant in defining a house's architectural character. Original designs should be preserved and maintained and the use of full-view storm and screen doors is encouraged so that the historic door remains visible.

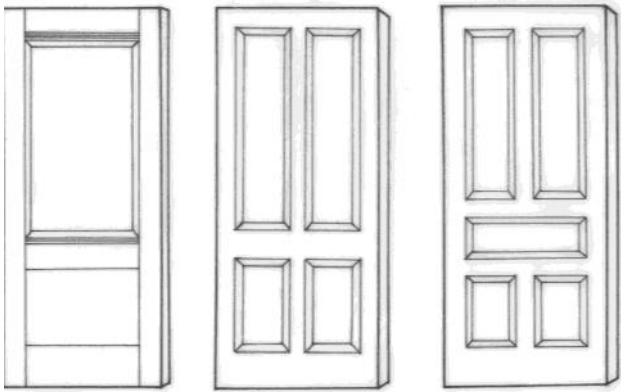
1. Maintain entrances, doors, and related elements.
2. Repair entrances, doors, and related elements in keeping with the guidelines for wood. Reuse historic hardware and locks.
3. Replace an entrance door, or related element only when necessary due to damage or deterioration beyond reasonable repair. The replacement should match the historic element.



*This original Tudor Revival style door at 1520 W. Main Street has a custom storm door that appropriately allows a full view of the door.*



5. Do not add openings to a primary elevation.
6. Do not resize or otherwise alter an entrance.
7. Use storm or screen doors if desired. Storm or screen doors should be full view or obscure as little as possible of the door.



*Appropriate designs for replacement doors.*



*Single-light glass-and-wood doors with sidelights and transoms are common features of late nineteenth and early twentieth century dwellings. The entrance at 1609 W. Main Street features single-light sidelights and a three-light transom (above) and the Hewes House at 1617 W. Main Street has a paneled wood door and single-light transom (left).*

## FOUNDATIONS



*Visible foundations are a typical feature of historic houses, and they contribute to district character. (1533 W. Main Street)*

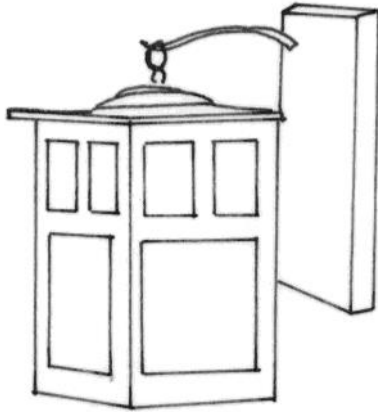
Most dwellings in Jeanerette have brick or concrete foundations, many of which are on raised piers. The use of lattice panels between pier foundations is encouraged. Foundations should be repointed in keeping with masonry guidelines.



*Lattice panels can be appropriate in terms of design and installation, though should be cut to fit in between foundation piers, rather than conceal or cover them. (1013 W. Main Street)*

1. Retain and maintain foundations in accordance with the guidelines for masonry.
2. Leave historically visible foundations visible - do not cover or conceal .
3. Repair foundations in accordance with the guidelines for masonry.
4. If infill is desired for pier foundations, use sections of lattice installed between the piers.

## LIGHTING



Historic light fixtures should be retained; new ones should be understated and follow historic precedent in terms of materials and placement.

1. Retain historic light fixtures.
2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.
3. If replacements for missing fixtures or fixtures too damaged for repair are desired, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials and traditional placement.



*Appropriate replacement light fixture.*



*Where they exist, historic light fixtures should be repaired and retained.*

## PAINT

The painted finish on traditionally painted parts of buildings and landscapes like wood siding, architectural details, window sashes, and fences should be maintained.

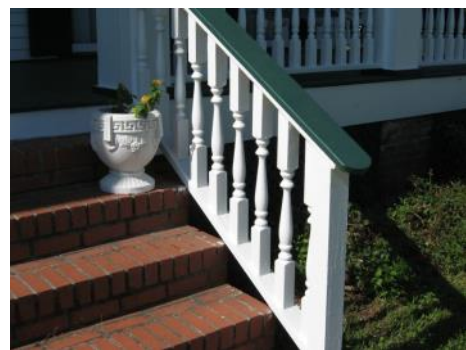


*Wooden trim and other traditionally painted building elements should be kept painted. (1013 W. Main Street)*

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Unless extenuating circumstances exist, do not paint historically unpainted masonry or other surfaces.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Avoid latex paint because it will likely not adhere well and because it shrinks more than oil paint when drying and can pull

off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.

5. Before painting, remove dirt with household detergent and water to allow new paint to adhere.
6. Remove damaged or deteriorated paint to the next sound layer.
7. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.
8. Remove all paint down to the bare wood only when the paint has blistered and peeled to the bare wood.
9. Use chemical strippers to supplement the above technique when more effective removal is required. Be certain to follow directions to thoroughly neutralize chemical strippers after use or new paint will not adhere.
10. Select paint colors that complement the style and period of the house and the overall color scheme of the street.
11. Use the same color for trim including horizontal and vertical trim boards, porch



*Gently clean surfaces requiring repainting and use paint that matches the previous paint. (1609 W. Main Street)*



framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and Victorian window sashes.

12. Limit the number of colors used to approximately three.

13. Adhere to the following paint color families:

Frame Vernacular of Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.



*Window trim should be painted a contrasting color from the body of the house (1533 W. Main Street)*



*House style and neighboring buildings should be considered when making decisions about paint colors for buildings. (1617 W. Main Street)*

Tudor: Often unpainted masonry surfaces or deep earth tones with contrasting and darker trim elements.

Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.

## PORCHES



*Porches can be important stylistic elements; in this case, the porch contributes to the house's Colonial Revival character. (1513 W. Main Street)*

Porches, along with the entrances and doors that they lead to, are often focal points of historic building facades and, because of their rich decoration and original purposes, help define building style. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. In the district, many homes retain either large front or side porches. The retention of porches is critical to maintaining the integrity of individual building designs and the overall historic character of the district.

1. Retain, maintain, and repair wooden and masonry porches in keeping with the guidelines for wood and masonry.



*Porches are common features on Bungalows; this one at 817 W. Main Street supports the house's Craftsman style.*



*Porches on Bungalows such as this one at 632 W. Main Street often have tapered wood posts on masonry piers.*

2. Utilitarian back porches are less crucial to the historic character of the district, thus their treatment can be more flexible and may include alteration, replacement, or removal.
3. When replacement of a porch is necessary due to damage or deterioration beyond reasonable repair, replace it using a design that matches the historic design and materials that support the historic character of the district to the greatest extent possible.
4. Avoid enclosure of porches. If enclosure is permitted, use glass or screens with minimal structural elements instead of solid materials to better preserve the porch's historic transparency.
5. The use of substitute materials for porch floors such as wood and plastic composites may be appropriate under some circumstances. If these treatments are used they should not be readily visible from the street or painted to blend with the house colors.



*This porch is appropriately screened to reveal the original openings on the porch. (1609 W. Main Street)*



*This porch has original Tuscan columns (1533 W. Main Street).*



## PORCH STAIRS AND RAILINGS

Should porch stairs or railings require replacement, those components should match the porch in terms of design and materials.

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*Retain and preserve original balustrades. (1513 W. Main Street)*

1. Retain historic porch steps and railings.
2. Repair historic porch steps and railings with materials that match the original.
3. Replace porch stairs and railings with materials that match the porch's materials.
4. Avoid using brick, concrete, or wrought iron steps for wooden front porches; these material combinations are discouraged but acceptable.

5. Do not use pre-cast concrete steps on entrances that are readily visible from the street.
6. Match the style and appearance of the porch in replacement railings. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
7. If desired, add wooden or metal handrails in keeping with the style and design of the building.
8. In most cases, balusters or railings must be a minimum of finished dimensions of three inches by three inches.



*Wooden balusters require maintenance to ensure their preservation. (1609 W. Main Street)*



## ROOFS

A roof is one of the most important elements of a building. Since it covers and protects the rest of the building from the elements, proper maintenance is critical. Since it is such a large and visible part of the building, a change in its shape or materials can radically alter the appearance of the entire building. Original roofs are particularly important to the district's historic character.



*A complex, irregular roof is a crucial stylistic element of the Queen Anne house; it should be retained and kept in good repair. (1617 W. Main Street)*

1. Retain, maintain, and repair historic roof forms and materials.
2. Replace individual damaged roofing elements.
3. If overall deterioration is beyond the reasonable possibility of repair, substitute materials may be used. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.

4. Clean and maintain gutters and downspouts.
5. Repair leaking roofs, gutters, and downspouts.
6. Secure or replace with high-quality replacements loose or deteriorated flashing. If aluminum is used for flashing, fasten it with aluminum nails and paint.
7. Insure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.
9. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their patinas.



*If a metal roof must be replaced, the replacement should match the historic one as closely as possible.*

10. Use metal fasteners on metal roofs that are compatible with the roofing material.
11. If supporting material has deteriorated below a slate or cement-tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using copper nails to nail slate tiles to the roof.

12. If solar panels, skylights, rooftop satellite dishes, or other modern roof elements are used, install them out of public view. Use the smallest satellite dish possible.



*Place modern elements like solar panels, skylights, and satellite dishes out of public view to help minimize the effect on the character of the district.*



*Retain and preserve original roof materials such as clay and cement tile (601 W. Main Street).*



*Keep gutters and downspouts in good repair to help maintain historic buildings. (1013 W. Main Street)*

## SIDING



*Original wood siding at 1400 W. Main Street*

Siding is a major factor in defining building character. Retaining and maintaining historic siding materials is the best treatment for buildings in the historic district. Using modern siding treatments like vinyl or aluminum is discouraged.

1. Retain and maintain historic siding and exterior materials.
2. Nail warped or loose shingles back in place.
3. Repair damaged historic siding and exterior materials with materials that match the historic materials. See the guidelines for wood or masonry for detailed repair information.
4. Repair stucco by removing loose material and patching with a new material that is similar in composition, colors, and texture.

ture.

5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.
6. If historic siding was removed or covered prior to the adoption of design guidelines or becomes damaged beyond the reasonable possibility of repair, the use of synthetic replacement siding may be permitted.
7. If synthetic siding is used, choose siding that most closely matches the shape, size, profile, and texture of wood siding. Hard-board products such as cement-wood boards are preferable to vinyl or aluminum siding. New vinyl siding should be 4" or 5" lap siding and not Dutch lap siding.
8. If feasible, remove synthetic siding and restore the historic siding material.



*Wooden shingles help define the house's historic appearance. If they become damaged they should be repaired in accordance with the guidelines for wood. (1533 W. Main Street)*



### Wood Versus Synthetic Siding

- Vinyl and aluminum are still too new to definitely say whether they are more or less economical than wood. In terms of resale value, wood siding has the economic advantage; a recent study by *Remodeling Magazine* judges that property owners lose one out of every three dollars invested in aluminum siding when they sell their house.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Any claims that synthetic siding is “maintenance-free” are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Vinyl siding is a toxic material and is not considered “green” and friendly to the environment.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems. Synthetic siding can keep the problem hidden until major damage is done.

- If you decide to use synthetic siding, you can minimize its visual impact by choosing a siding that matches the dimensions of the original siding as closely as possible. Leaving historic trim and features in place and visible also helps. Make sure that the siding is as well ventilated as possible to avoid water damage.

### Maintaining Wood Siding

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.

For more information on general maintenance and painting of wood siding, see the preservation brief at <http://www.nps.gov/history/hps/tps/briefs/brief10.htm>

## WINDOWS



*Original, one-over-one wood sash windows.  
(1513 W. Main Street)*

Windows are one of the most visual aspects of a historic building and help define its particular style. In the district are numerous types and sizes of windows and their variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters. Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. Because of the wide variety of architectural styles and periods of construction within the district, there is a corresponding variation of styles, types, and sizes of windows.



*Some windows were designed to be essential parts of a dwelling's character such as this Palladian window. (1533 W. Main Street)*

1. Retain and maintain historic windows.
2. Patch, paint, putty, and weather strip historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.



*Specialty windows like this art glass window should be preserved and maintained. (1617 W. Main Street)*

3. Replace historic windows only if they are damaged beyond the reasonably possibility of repair. A good test for condition is to jab the sill or bottom rail of the frame with an ice pick; if the pick penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, use replacements that closely match the historic windows in size, type, and material.



*On the left is a good example for replacing a single one-over-one window because the size of the opening and design of the window remains the same. The enlarged opening and fixed windows installed on the right is inappropriate.*

5. For energy conservation add storm windows rather than replacing the historic window with substitute windows. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.
6. Reuse serviceable window hardware and locks.
7. Retain historic blinds or shutters.
8. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones.



*The shutters above are appropriate because their louvered design is typical of historic shutters, they are able to open and close, and they cover the opening when closed. (1609 W. Main Street)*

9. Use storm windows that are white or painted to match the window trim.
10. Use storm windows that are full-view or with internal elements that match those of the windows.
11. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
12. Do not use bars in windows visible from the street.
13. Do not use snap-in or flush muntins.





*The design of this storm window, with a central meeting rail to match the historic window behind it is appropriate. (1440 W. Main Street)*



*A window screen should also allow full view of the window behind it. (1533 W. Main Street)*



*Original windows should not have original surrounds or cornices removed or concealed. (1617 W. Main Street)*

### *Why Preserve Historic Wood Windows?*

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district.
- Vinyl is harmful both in its creation and disposal.

### *General Maintenance*

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

For more information on general maintenance and more involved repair of wood windows, see the preservation brief at <http://www.nps.gov/history/hps/tps/briefs/brief09.htm>

## WOOD



*Detailed wood trim at 1013 W. Main Street*

The flexibility of wood has made it the most common building material throughout much of the country's building history. Because it can be easily shaped, wood is used for a broad range of decorative and functional elements. Many wooden elements, such as architectural details, doors, siding, and windows, are addressed in their own sections. While wood is durable and easy to work with, it must be maintained properly to have a long life.

1. Keep all wood surfaces primed and painted in accordance with guidelines for paint in order to prevent deterioration from moisture.



*Paint helps protect wooden elements like the wood siding of the Hewes House at 1617 W. Main Street from decay.*

2. Use appropriate poisons with extreme caution and follow all given instructions to eliminate pests.
3. Remove vegetation that grows closely to wood.
4. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Maintain proper drainage around the foundation to prevent standing water.
6. Recaulk where rainwater might penetrate a building. These areas include junctions of dissimilar materials or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking and use a high quality caulk such as one made with polyurethane. Refrain



from caulking under individual siding boards or windowsills.

7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with 24 hours of drying time between coats has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.
8. If wood is partially decayed, fill and strengthen it by applying semi-rigid epoxy into the decayed wood and allowing it to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.



*Anti-rot and anti-decay treatments like those described above can help with repairs if elements like bargeboard become damaged. (1013 W. Main Street)*

9. If wood boards are split too wide to repair with putty, pry the crack or split wide enough to apply a strong exterior glue, then press the sections back together and use finishing nails to hold them together while the glue dries.
10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. Wet the board down during this procedure to avoid splitting. The procedure should be gradual, perhaps even taking days.
11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.
12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to remove the damaged portion as close to the edge of the board above as possible. Then replace the section with a section or board that matches the existing boards in size and profile by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.

# SITE FEATURES

## FENCES AND WALLS



*This privacy fence is of appropriate height, materials, and setback. (1603 W. Main Street)*

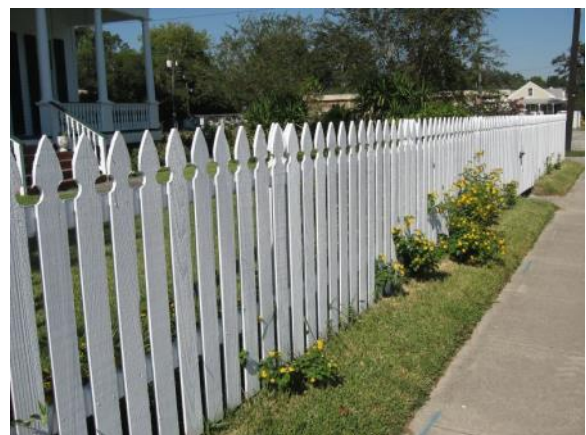
Walls and fences, including gates, are found throughout the district. Their use should be continued where appropriate. Maintenance and repair of existing historic walls and fences should be carried out in lieu of replacement. Fences that are incompatible with the surrounding sites, like chain link, split rail, or stockade fences in areas where picket or iron fences predominate, are discouraged. The removal of incompatible walls and fences is encouraged.

1. Retain and maintain historic fences and walls.



*This original hoop and dart iron fence should be preserved. (1513 W. Main Street)*

2. Construct new fences and walls using materials that predominated historically or that visually match these materials. Wood or metal for new fences and stone for new walls are generally appropriate materials.
3. Paint new wooden fences to complement their adjacent houses. Construct them to be less than three feet tall and with pickets set less than three inches apart and less than four inches in width.



*The material, design, color, and scale of this wooden fence are appropriate. (1609 W. Main Street)*

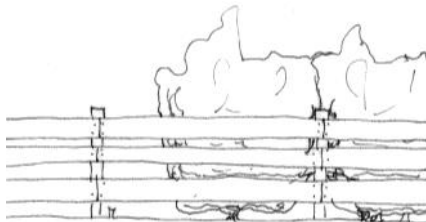
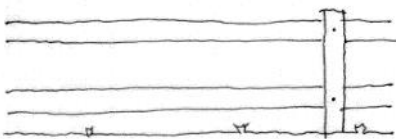
4. New metal fences should be less than three feet tall.
5. Use solid wood board fences in back yards only. Construct them to be less than six feet tall and paint them to blend with the building.
6. Locate chain link, split or horizontal rail, railroad tie, or timber fences at rear yards or where not visible from the street. Painting or coating chain link fences with dark green or black paint or plastic or screening them with plants helps to minimize their impact.



*Fences like those shown above and below are appropriate for use in locations not visible from the street. Painting and plantings can help minimize their impact.*



*New fences based on historic designs such as this wood fence at 321 St. Nicholas Street are encouraged.*





## GROUND SURFACES

Historic sidewalks, driveways, planting patterns, and grades should be retained where they remain. If replacements or new elements are required, patterns of placement and material should be retained.

1. Maintain historic placement, materials, and design for ground surface elements like walkways and drives.
2. Follow historic landscaping patterns. The ratio of plants to paved surface should be consistent with that of the past. Also, bear in mind the mature size of plants.
3. Maintain compatibility between private ground materials like walkways and drives and public materials like sidewalks.
4. Use materials with historic precedent in public sidewalks.



*Historic district walkways are generally of concrete. (1520 W. Main Street)*



*Driveways, like sidewalks, are often concrete. The “ribbon” design is a common historic design.*

## OUTBUILDINGS

Historic outbuildings such as garages and sheds should be retained where they remain. New outbuildings should be designed to be complimentary to the dwelling's architectural style.

1. Original outbuildings such as garages and sheds should be preserved and maintained as long as possible. Rehabilitation should follow guidelines used for dwellings.
2. New outbuildings should be designed to be compatible with the architectural style of the associated dwelling.
3. Outbuildings should be sited at appropriate locations such as to the rear of a house or recessed back from the side elevations.



*This four-bay garage at 1702 W. Main Street should be preserved.*



*This outbuilding at 1617 W. Main Street retains its original siding and door.*



*This two-story garage at 1305 W. Main Street should be preserved.*



*This garage at 622 W. Main Street retains its original clay tile roof and transom lights.*



## MODERN CONVENIENCES AND CODE REQUIREMENTS

Consideration should be given to the design and placement of modern appliances like dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps, and to changes required by building codes on and around historic buildings.

1. Retain plants, trees, and landscape features to perform passive solar energy functions like shading and wind breaks.
2. Use inconspicuous placement and the smallest size possible for dish antennae.



*The placement and size of this dish help minimize its impact on the district.*

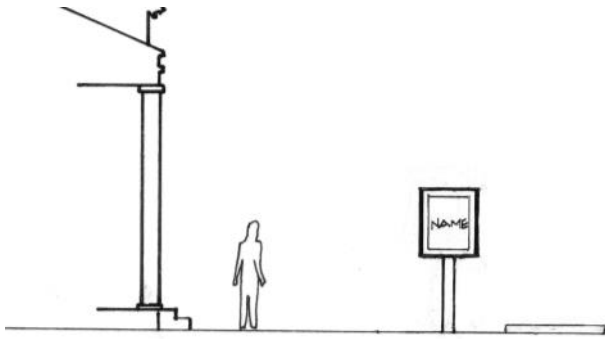
3. Shield trash containers, external heating and air conditioning units, and utility meters from view using unobtrusive placement, landscaping, or a screen constructed to blend with the building.
4. Locate window mechanical systems on side or rear elevations.
5. Comply with all health and safety codes in such a manner that character defining features and finishes are least affected.



*This HVAC unit at 1614 W. Main Street is appropriately placed at the rear of the house and is screened with plants.*



## SIGNS



*Signs should not detract from the building.*

Private signs in residential areas should be of appropriate size, style, and colors as to have minimal impact on historic properties.

1. Use signs of historically prevalent materials like finished wood, glass, iron, copper, or bronze.
2. Use small signs with proportions that complement the building's. Home-occupation signs may have a maximum sign area of four square feet.



*Hanging signs on porches are appropriate.*

3. Use signs with simple designs and content. Three colors or less should be used, and colors should complement the building's.

4. Install signs in locations historically used for signs like on awnings, inside windows, projecting from the building façade, or standing in the yard. Do not obscure architectural features. Anchor mounting equipment in mortar, not bricks or stones.
5. Use only external, concealed lighting sources.
6. Use only one sign per home.



*The above sketch is an appropriate example of a freestanding sign for a home business.*

# NEW ADDITIONS

## ADDITIONS

New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, or destroyed in the process of rehabilitation. The new design should complement the original historic building and still be distinguishable. Do not try to copy of the original design.

1. Before building an addition, attempt to accommodate needed functions within the existing building.
2. Limit the size of new additions so as not to overwhelm the historic building.



*New additions should be at the rear, smaller and subordinate to the historic building.*



*Existing patterns should be respected in new additions. When possible, existing openings should be retained and used to access the addition.*

3. Respect the scale, massing, materials, and window spacing of the historic building.
4. Do not attempt to duplicate form, material, style, wall plane, roofline, cornice height; the new addition should not appear to be part of the historic building.
5. Use contemporary designs for new work or reference design motifs from the historic building.
6. Respect the existing historic character of surrounding buildings in the district and insure that the new addition will complement this historic character.
7. Place new additions on rear or side elevations where not visible from the street.

## DECKS



*An appropriately located deck, at the rear of the dwelling.*

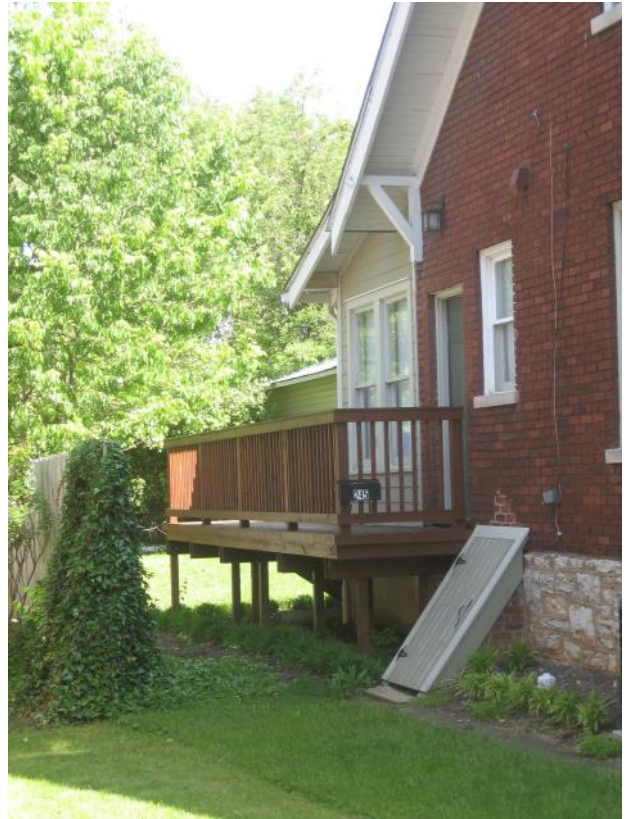
Because decks are modern features, they should be designed and placed to minimize their impact on district appearance.

1. Place decks on rear elevations or in other locations that are out of view from the street.



*Placement behind the historic building can minimize the impact of modern features like decks.*

2. Paint and design decks to blend closely with the house.
3. Design decks that are simple in appearance. If visible from the street, insure that decks have square balusters set no more than three inches apart and no more than two inches in width and depth.



*Rear decks should be simple in design with square balusters.*



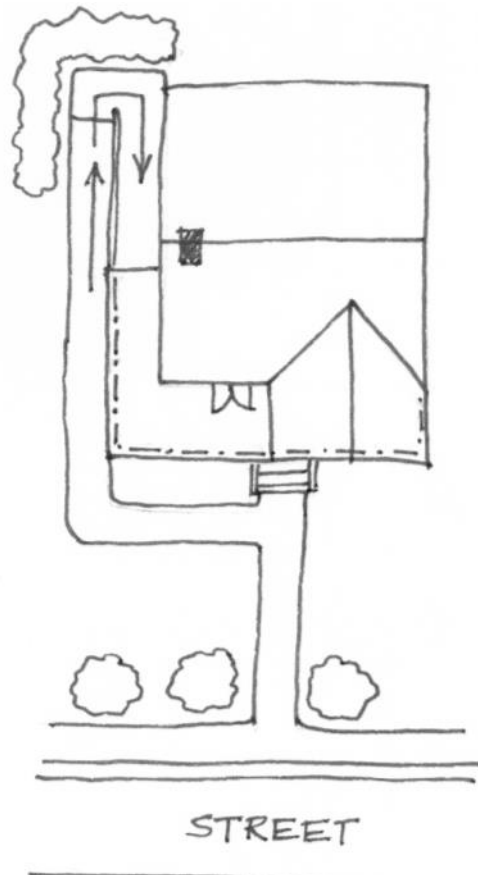
## HANDICAP RAMPS

Because ramps are modern elements, they should use placement and design to minimize their visual impact.

1. Paint and design ramps to blend with the building.
2. Install ramps along side or rear elevations when possible.



*The handicapped ramp at 617 W. Main Street is of appropriate design and placement at the rear of the dwelling.*



*Side or rear elevations are the recommended places for handicapped ramps.*



*Wheelchair lifts, ideally placed along side or rear elevations, may also be helpful for accessibility.*

## NEW CONSTRUCTION

The protection of the historic and architectural resources of the district includes new construction and requires compatible new buildings to respect visual and historic characteristics.

New construction of primary buildings should maintain the existing historic pattern of a neighborhood in terms of characteristics such as setback, distance between homes, scale, materials, and colors.

1. New buildings should be compatible with adjacent buildings in terms of height.



*These houses appropriately approximate each others' height and number of stories.*

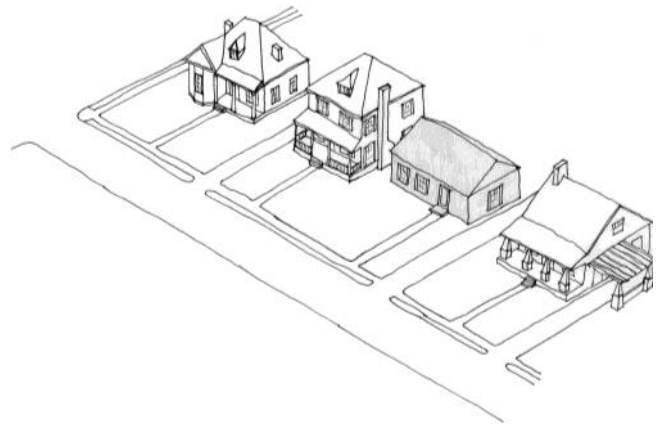
2. New buildings should be compatible with adjacent buildings in terms of materials.
3. New buildings should be compatible with adjacent buildings in terms of set back.

4. New buildings should be compatible with adjacent buildings in terms of width, scale, and proportions.



*The relationships between the façade elements on each house are appropriately similar.*

5. New buildings should be compatible with adjacent buildings in terms of roof form.
6. New construction should be oriented toward the major street.



*In the above example, the infill dwelling disregards height and porch compatibility with neighboring properties.*

## DEMOLITION

Property owners should consider all other options before applying for a demolition permit for buildings that contribute to the Jeanerette Historic District. Prior to the issuance of a demolition permit property owners must follow the guidelines stipulated within Section 6-3012 of the city's ordinance.

1. Demolition may be appropriate for a building if it does not contribute to the historic character of the district.
2. Applications for a demolition permit for buildings within the Jeanerette Historic District must follow guidelines included within Section 6-3012 of the city's ordinance. This section requires a review process by the Jeanerette Historic Advisory Commission and other city officials prior to the issuance of a permit.
3. Demolition may be appropriate if the denial of the demolition will result in a demonstrable economic hardship on the owner. Moving a building from its original location will be approved only if all other alternatives for preservation have been explored.
4. Demolition by neglect occurs when a building is allowed to deteriorate through lack of maintenance. It is a self-imposed hardship that will not be considered a mitigating circumstance when determining economic hardship.



*Demolition should always be the last option considered for historic buildings.*



## Appendix A -

### Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Appendix B - Basic Maintenance Advice

### ***MATERIALS***

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

### ***ROOFS, CORNICES, CHIMNEYS***

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.

3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps are acceptable.

### ***GUTTERS AND DOWNSPOUTS***

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. The use of splash blocks to keep water away from the foundation is recommended.
3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

### ***FOUNDATIONS***

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.

### ***PORCHES AND EXTERIOR ORNAMENTATION***

1. Keep all porch and trim elements painted.

### ***ENTRANCES***

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.



## ***WINDOWS***

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

## ***AWNINGS***

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

## ***SIGNS***

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

## Appendix C - Definitions and Terms

### A. Technical Definitions

**Adaptive Use:** Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

**Acceptable:** Work that will be approved.

**Addition:** New construction added to an existing building or structure.

**Alteration:** Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.

**Appropriate:** Especially suitable or compatible.

**Building:** A structure used to house human activity such as a dwelling or garage.

**Character:** The qualities and attributes of any structure, site, street or district.

**Configuration:** The arrangement of elements and details on a building or structure which help to define its character.

**Contemporary:** Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

**Compatible:** In harmony with location and surroundings.

**Context:** The setting in which a historic element, site, structure, street, or district exists.

**Demolition:** Any act which destroys in whole or in part a building or structure.

**Demolition by Neglect:** The destruction of a building or structure through abandonment or lack of maintenance.

**Design Guidelines:** Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

**Element:** A material part or detail of a site, structure, street, or district.

**Elevation:** Any one of the external faces or facades of a building.

***Fabric:*** The physical material of a building, structure, or community, connoting an interweaving of component parts.

***Facade:*** Any one of the external faces or elevations of a building.

***Harmony:*** Pleasing or congruent arrangement.

***Height:*** The distance from the bottom to the top of a building or structure.

***Historic District:*** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

***Historic Imitation:*** New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

***Infill:*** New construction in historic districts on vacant lots or to replace existing buildings.

***Landmark:*** A building, structure, object or site which is identified as a historic resource of particular significance.

***Landscape:*** The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

***Maintain:*** To keep in an existing state of preservation or repair.

***Material Change:*** A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

***New construction:*** Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.



**Obscured:** Covered, concealed, or hidden from view.

**Preservation:** Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

**Proportion:** Harmonious relation of parts to one another or to the whole.

**Reconstruction:** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

**Rehabilitation:** The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

**Restoration:** The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Retain:** To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

**Re-use:** To use again. An element, detail, or structure might be reused in historic districts.

**Rhythm:** Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

**Scale:** Proportional elements that demonstrate the size, materials, and style of buildings.

**Setting:** The sum of attributes of a locality, neighborhood, or property that defines its character.

**Significant:** Having particularly important associations within the contexts of architecture, history, and culture.

**Stabilization:** The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Streetscape:** The distinguishing character of a particular street as created by its width,

degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

**Style:** A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

## **B. GLOSSARY OF TERMS**

**Addition** New construction added to an existing building or structure.

**Alteration** Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

**American bond** A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

**Apron** A decorative, horizontal trim piece on the lower portion of an architectural element.

**Arch** A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

**Attic** The upper level of a building, not of full ceiling height, directly beneath the roof.

**Baluster** One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

**Balustrade** An entire rail system with top rail and balusters.

**Bargeboard** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

**Bay** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

**Bay window** A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

**Belt course** A horizontal band usually marking the floor levels on the exterior facade of a building.

**Board and batten** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

**Bond** A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

**Bracket** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

**Bulkhead** The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

**Bungalow** Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

**Carrara Glass** Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

**Capital** The head of a column or pilaster.

**Casement window** A window with one or two sashes which are hinged at the sides and usually open outward.

**Clapboards** Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

**Classical order** Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

**Clipped gable** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

**Colonial Revival** House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

**Column** A circular or square vertical structural member.

**Corbel** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

**Corinthian order** Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

**Cornice** The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

**Cresting** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

**Cross-gable** A secondary gable roof which meets the primary roof at right angles.

**Dentils** A row of small tooth-like blocks in a classical cornice.

**Doric order** A classical order with simple, unadorned capitals, and with no base.

**Dormer window** A window that projects from a roof.

**Double-hung window** A window with two sashes, one sliding vertically over the other.

**Eave** The edge of a roof that projects beyond the face of a wall.

**Elevation** Any of the external faces of a building.

**Ell** The rear wing of a house, generally one room wide and running perpendicular to the principal building.

**Engaged column** A column attached to a wall.

**Entablature** A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

**Facade** The face or front elevation of a building.

**Fanlight** A semi-circular window usually over a door with radiating muntins suggesting a fan.

**Fascia** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

**Fenestration** The arrangement of windows on a building.

**Finial** A projecting decorative element, usually of metal, at the top of a roof turret or gable.



**Fishscale shingles** A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

**Flashing** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

**Flat arch** An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

**Flemish bond** A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

**Fluting** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Foundation** The lowest exposed portion of the building wall, which supports the structure above.

**Frieze** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

**Gable** The triangular section of a wall to carry a pitched roof.

**Gable roof** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel roof** A ridged roof with two slopes on either side.

**Ghosts** Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

**Guardrail** A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

**Handrail** A horizontal or sloping rail intended for grasping by the hand for guidance or support.

**Hipped roof** A roof with uniform slopes on all sides.

**Hood molding** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

**Ionic order** One of the five classical orders used to describe decorative scroll capitals.

**Infill** New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

**Jack arch** (see Flat arch)

**Keystone** The wedge-shaped top or center member of an arch.

**Knee brace** An oversize bracket supporting a cantilevered or projecting element.

**Lattice** An openwork grill of interlacing wood strips used as screening.

**Lintel** The horizontal top member of a window, door, or other opening.

**Luxfer glass** A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20<sup>th</sup> century.

**Mansard roof** A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

**Masonry** Exterior wall construction of brick, stone or adobe laid up in small units.

**Massing** The three-dimensional form of a building.

**Metal standing seam roof** A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with aterne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

**Modillion** A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

**Mortar** A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

**Mullion** A heavy vertical divider between windows or doors.

**Multi-light window** A window sash composed of more than one pane of glass.

**Muntin** A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

**Neo-classical Revival style** Early twentieth century style which combines features of an-

cient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

**Oriel window** A bay window which emerges above the ground floor level.

**Paired columns** Two columns supported by one pier, as on a porch.

**Palladian window** A window with three openings, the central one arched and wider than the flanking ones.

**Paneled door** A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

**Parapet** A low horizontal wall at the edge of a roof.

**Pediment** A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

**Pier** A vertical structural element, square or rectangular in cross-section.

**Pilaster** A square pillar attached, but projecting from a wall, resembling a classical column.

**Pitch** The degree of the slope of a roof.

**Portico** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

**Portland cement** A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

**Preservation** The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

**Pressed tin** Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

**Pyramidal roof** A roof with four identical sides rising to a central peak.

**Quoins** A series of stone, bricks, or wood panels ornamenting the outside of a wall.

**Reconstruction** The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

**Rehabilitation** The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

**Restoration** The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Ridge** The top horizontal member of a roof where the sloping surfaces meet.

**Rusticated** Roughening of stonework of concrete blocks to give greater articulation to each block.

**Sash** The moveable framework containing the glass in a window.

**Segmental arch** An arch whose profile or radius is less than a semicircle.

**Semi-circular arch** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

**Sheathing** An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

**Shed roof** A gently-pitched, almost flat roof with only one slope.

**Sidelight** a vertical area of fixed glass on either side of a door or window.

**Siding** the exterior wall covering or sheathing of a structure.

**Sill** The bottom crosspiece of a window frame.

**Spindles** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

**Stabilization** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Streetscape** The general appearance and configuration of the many buildings which define the street.

**Stretcher bond** A brickwork pattern where courses are laid flat with the long "stretcher"



edge exposed.

**Surround** An encircling border or decorative frame, usually at windows or doors.

**Swag** Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

**Terra cotta** Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

**Transom** A horizontal opening (or bar) over a door or window. (see Overlight)

**Trim** The decorative framing of openings and other features on a facade.

**Turret** A small slender tower.

**Veranda** A covered porch or balcony on a building's exterior.

**Vergeboard** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

**Vernacular** A regional form or adaptation of an architectural style.

**Wall dormer** Dormer created by the upward extension of a wall and a breaking of the roofline.

**Water table** A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

**Weatherboard** Wood siding consisting of overlapping boards usually thicker at one edge than the other.

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## Appendix E - Incentives and Assistance for Rehabilitation

### FEDERAL REHABILITATION TAX CREDITS

Over the past twenty-five years, more than 29,000 buildings have been rehabilitated across the country, generating over \$25 billion in private investment in historic buildings nation-wide. In Washington, 29 projects with expenditures totaling \$131 million benefited from the Investment Tax Credit (ITC) program between 2000 and 2004. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Investment Tax Credits are available to the owners or certain long-term renters of income-producing properties.

The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs.

#### To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or \$5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings*.

#### To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.

The structure must be used for five years as income producing but NOT housing.

For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at <http://www2.cr.nps.gov/tps/tax/>.

### **Louisiana State Income Tax Credit Program for Rehabilitated Historic Property**

Louisiana administers two state tax credit programs for the rehabilitation of historic buildings. One is for commercial buildings, the second for residential buildings. The former must be income-producing, while the latter must be owner-occupied and at least 50 years old. In either case, the building must have a historic designation, such as belonging to a Downtown Development District (DDD), a Cultural District (CD), or a Main Street district. (Please see the following table.)

This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings. Property owners must continue to own the building for five years following the rehabilitation, or forfeit the tax credit. The State Commercial Tax Credit may be used in addition to the Federal Historic Rehabilitation Tax Credit. It may also be combined with the State Residential Tax Credit, if the building is mix-use.

For more information, please visit the website of the Louisiana Department of Culture, Recreation, and Tourism:

[http://www.crt.state.la.us/hp/tax\\_incentives\\_program.aspx](http://www.crt.state.la.us/hp/tax_incentives_program.aspx)

Or contact the Louisiana Department of Culture, Recreation, and Tourism directly for more information on tax credits at (225) 342-8160.



# Tax Credits for Historic Buildings in Louisiana

	Federal Historic Rehabilitation Tax Credit	Louisiana State Commercial Tax Credit	Louisiana State Residential Tax Credit
What is eligible?	Building listed on the National Register individually or within an NR historic district; must produce income.	Income-producing building within a Downtown Development District or Cultural District, as designated by the Division of Historic Preservation.	Owner-occupied building listed in an NR district, a locally designated district, a DDD or CD, or a Main Street district; a vacant or blighted building at least 50 years old.
% of Credit	20% of construction costs and fees	25%	25% credit=AGI \$50,000/less; 20% credit= AGI \$50,001-75,000; 15% credit= AGI \$75,001-100,000; 10% credit=AGI \$100,000+. (Available only for vacant/blighted residences 50 years or older.)
Minimum expenditure	Must exceed the adjusted basis of the building; \$5,000 minimum	\$10,000	\$20,000
Fees	\$250 + final fee based on size of rehabilitation	\$250	\$250
Recapture	If the owner sells within 5 years, he loses 20% of the earned credit for each year short of the full 5 years.	If the owner sells within 5 years, he loses 20% of the earned credit for each year short of the full 5 years. Note: Program sunsets 12/31/2011.	If the owner sells within 5 years, all unused credit becomes void. Note: Program sunsets 12/31/2012.

## Appendix F - RESOURCES

### Jeanerette Historic Advisory Commission

P.O. Box 209  
Jeanerette, LA 70544  
(337) 276-4161

National Park Service  
Southeast Regional Office  
100 Alabama Street NW  
1924 Building  
Atlanta, GA 30303  
(404) 507-5600

### Application for Certificate of Appropriateness

Jeanerette City Tax Collector  
Jeanerette City Hall  
1010 Main Street  
Jeanerette, LA 70544  
(337) 276-6466

National Trust for Historic Preservation  
Southern Field Office  
William Aiken House  
456 King Street  
Charleston, SC 29403  
(843) 722-8552  
Email: [sro@nthp.org](mailto:sro@nthp.org)

### Louisiana Office of Historic Preservation

Capitol Annex Building  
1051 North Third Street  
Baton Rouge, LA 70804  
(225) 342-8160  
Email: [hp@crt.la.gov](mailto:hp@crt.la.gov)

### Foundation for Historical Louisiana

P.O. Box 908  
Baton Rouge, LA 70821  
(225) 387-2464  
Email: [info@fhl.org](mailto:info@fhl.org)